

Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.

Index of Composers and their Works.

Catalogue of Manuscripts compiled by Margaret Crum.

B.2. William Lawes.

B.3. William Lawes.

D.229. William Lawes.

D.238-40. William Lawes.

REEL TWO

C.44. Loose papers collected by Edward Lowe, 1661-82.

C.53. Christopher Gibbons.

C.54-8. Christopher Simpson, 'Months and Seasons'.

C.59-60. Fancies and divisions for two bass viols.

C.61. Divisions etc.

REEL THREE

C.64-9. Fantazias and In Nomines.

REEL FOUR

C.71. Divisions.

C.72-3. Stage music.

C.77. Christopher Simpson and John Jenkins.

C.78. Benjamin Hely.

D.251. Benjamin Hely.

E.428. Benjamin Hely.

C.79. 'Italian Sonatas'.

REEL FIVE

C.81-8.

Music from the North family,
Kirtling.

REEL SIX

C.89-91.

Music from the North family,
Kirtling.

C.98-100.

Music from the North family,
Kirtling.

REEL SEVEN

C.101.

Music from the North family,
Kirtling.

E.406-9.

Music from the North family,
Kirtling.

MS.North e.37.

Music from the North family,
Kirtling.

C.92.

Coperario.

C.95.

Instrumental pieces and songs.

C.102.

Christopher Gibbons and Thomas
Baltazar.

REEL EIGHT

D.205-11.

John Hingeston.

REEL NINE

E.382.

John Hingeston.

D.212-16.

Early In Nomines.

D.229.

See Reel One.

D.231.

Christopher Gibbons.

REEL TEN

D.233-6.

Airs, etc.

D.238-40.

See Reel One.

D.241-4.

Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.

Part books copied by John Merro.

D.251.

See Reel Four.

D.261.

John Jenkins.

REEL TWELVE

E.382.
E.406-9.
E.410-14.
E.415-18.

E.428.
E.429.

See Reel Nine.
See Reel Seven.
Richard Rhodes's part books.
Pavans, etc. Incomplete part books,
1641-2.
See Reel Four.
Sylvanus Taylor.

REEL THIRTEEN

E.430.
E.431-3.

Christopher Simpson.
'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.

'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.

Fantazias.

REEL SIXTEEN

E.433-6.
F.570.

'New Consort Books', 1677.
'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.
E.451.

H.G.'s part books.
Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.
F.568-9.

F.570.

John Jenkins.
Two, from a set of five, part books.
Airs and fantazias.
See Reel Sixteen.

REEL NINETEEN

F.573-4.
G.612.
MS.Mus.c.39.
MS. North e.37.
Printed book Mus.184.c.8.

String music, Philip Hacquart etc.
Valentine Oldis.
Divisions for bass viol.
See Reel Seven.
MS. divisions added to The
Division Violist, 1659.

REEL TWELVE

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

E.410-14.	Richard Rhodes's part books.
E.415-18.	Pavans, etc. Incomplete part books, 1641-2.
E.429.	Sylvanus Taylor.

MS.Mus.Sch.E.382

see with

MS.Mus.Sch.D.205-211

(99)

MS.Mus.Sch.E,406-409

see with

MS.Mus.Sch.C.81-91

E. 410 - 14

MSS. Mus. Sch. E. 410 - 14

Part-books of consort music for strings in three and four parts by Charles Coleman, Richard Cooke and William Lawes; and (volumes reversed) anonymous lute and lyra viol consort music, two anonymous lute solos, and lute consort music by J. Birkenshaw. Copied by four hands for Richard Rhodes of Christ Church, Oxford, whose inscription is dated 7 Sept. 1660 (413, fol.2).

Rhodes wrote instructions to copyists and binder on the end-papers. The parts are (i) first treble, 410; (ii) second treble and lute, 411; (iii) tenor and lyra, 412; (iv) bass, 413; (v) extra bass part, 'pricked for a Theorbo', 414; not originally one of the set.

The copying was carried out as follows:

the first hand wrote 20 4-part movements by Coleman in the beginning of i to iv and, at a different time, v. Later additions by this hand in i-iv were two 'Eccos' by W. Lawes, numbered 46-7 and, volumes reversed, movements by 'J. Birkenshaw', numbered 27-32. A different hand, perhaps Richard Rhodes's own, had already copied anonymous movements numbered 1-26 in the reversed volumes. A third hand wrote 3-part music by Coleman, numbered 21-45, after his 4-part music. A fourth hand wrote 3-part music by Richard Cooke, numbered 50-61, after Lawes's 'Eccos', leaving 2 blank leaves which were not filled; and an alternative treble part for the anonymous lute consort, nos. 1-9 (volume reversed), on the end-papers of iii. In v, all except the 4-part music by Coleman (1-20) was copied by the fourth hand.

Contents:

- 1 - 2. Charles Coleman. 'Ayres of 4 Parts' for 2 trebles, tenor and bass.
 1. Pavane, Corant, Alman, Galliard, Alman, Corant, 2 Almans, Saraband, Galliard, in D mi. , numbered 1-10. i, ii, iv, fols. 5-9^v; iii, fols. 72^v-68 rev.; v, fols. 2-6.
 2. 'Pavan Almaine', Corant, Alman, Saraband, Alman, Galliard, Alman, Corant, Alman, Saraband, in D, numbered 11-20. i, ii, iv, fols. 10-14^v; iii, fols. 67^v-63 rev.; v, fols. 7-11.
- 3 - 6. Charles Coleman. 3-part Airs for 2 trebles and a bass. The tenor book contains second copies of the bass parts.
 3. 9 airs in G mi. , numbered 21-9. i, ii, iv, fols. 15-19; iii, fols. 62^v-58^v rev.; v, fols. 12-16.

E. 410 - 14.2

MSS. Mus. Sch. E. 410 - 14

4. 6 airs in G, numbered 30-35. i, ii, iv, fols.19^v-23; iii, fols.58-54^v rev.; v, fols.16^v-20.
5. 6 airs in B \flat , numbered 36-41. i, ii, iv, fols.23^v-6; iii, fols.54-51^v rev.; v, fols.20^v-3.
6. 4 airs in F, numbered 42-5. i, ii, iv, fols.26^v-8; iii, fols.51-49^v rev.; v, (two copies), fols.23^v-5 and 36-35^v rev.
7. Mr. W. Lawes. 2 'Eccos' from the 'Royal Consort' suites, Lefkowitz nos. 1 and 6 for 2 trebles, 2 basses and through bass, in D mi. and D ma., numbered 46-7. i, ii, iv, fols.28^v-9; iii, fols.48^v-9 rev.; v, fols.25^v-6. A second copy of the through bass was added (by Rhodes (?)) in iv, fols.29^v-30.
- 8 - 11. Richard Cooke. Airs for 2 trebles and bass.
 8. Air, Alman, Corant, Saraband, in B \flat , numbered 50-3. i-ii, fols.30^v-3; iv, fols.31^v-3; v, fols.27^v-30.
 9. Air, Alman, Corant, Saraband, in G mi., numbered 54-7. i, ii, fols.32^v-4; iv, fols.33^v-5; v, fols.29^v-31.
 10. Air and Corant in D mi., numbered 58-9. i, ii, fols.34^v-5; iv, fols.35^v-6; v, fols.31^v-2.
 11. Air and Saraband in D ma., numbered 60-61. i, ii, fols.35^v-6; iv, fols.36^v-7; v, fols.32^v-3.

Volumes reversed.

- 12 - 13. Music for treble, lutes, lyra viol and bass. ii and iii are in tablature. Instructions for tuning (in Rhodes's hand (?)) are in ii, fols.78, 71 and 70^v rev., and on iii, fols.6 and 12.
 12. 20 pieces in A mi. and C ma. numbered 1-20. No. 7 is a Saraband. i, fols.79-74^v rev.; ii, fols.78 71^v rev. (The piece numbered 17 is really 19 and should follow the piece wrongly numbered 19); iii, fols.5^v-11^v, with an alternative treble part of nos. 1-9 on fols.1-3; iv, fols.77-72 rev.; v, fols.44-39^v rev.
 13. 5 pieces in G numbered 21-6. i, fols.74^v-73 rev.; ii, fols.71-68^v rev.; iii, fols.12-13^v; iv, fols.72-71 rev. v, fols.39-38 rev.
14. Flute solos: 'Brandle' and Saraband. ii, fols.68-7^v rev.
15. J. Birkenshaw. 6 pieces for 2 trebles, lute and bass, in A mi, numbered 27-32: 31 is a Pavan. i, fols.73-71 rev.; ii, fols.66^v-64 rev.; iii, fols.13^v-15; iv, fols.71-69^v rev.; v, fols.38-36^v rev.

E. 410 - 14.3

MSS. Mus. Sch. E. 410 -14

Upright 4⁰, 83, 82, 76, 81 and iv + 44 leaves. 410 - 11 and 413 (i, ii and iv) were originally each quired in 8 gatherings as follows: 1⁴, 2¹²-6¹², 7⁸, 8⁴ with a quire of 4 unruled leaves at either end; the following leaves were removed: i, 8³; ii, 4², 7¹; iv, 5⁹, 5¹², 6¹. 412 (iii) is quired in 8 gatherings: 1², 2⁸, 3¹² (lacking 3¹), 4⁸, 5 - 7¹² (lacking 6⁵), 8⁴, with a quire of 4 unruled leaves at either end. 414 (v) was rebound and the quiring cannot be determined. Watermarks: 410-413, (i-iv) Fleur de Lys, not in Heawood; 414 (v), three kinds of paper, fols. 1-12, Bird, resembling Heawood 199; fols. 13-44 except fols. 26-33, two-headed Eagle, somewhat resembling Heawood 1302 with initials IC, and, fols. 26-33, Foolscap somewhat resembling Heawood 1963 with initials L B (?) Ruling, 410-13 (i-iv) 6 5-line staves throughout, altered in ii (fols. 78-55^v rev.) and iii (fols. 5-28) to 6 lines for tablature. Marginal ruling at both edges. 414 (v), fols. 1-12, ruled as 410-13; fols 13-44, 7 staves to a page. 410-13 (i-iv) Bound in chestnut calf, described in 414 (v), fol. 1, as 'Red leather a little guilt'. Instructions to the binder in 412 (iii), fol. 76^v, partly cut away, read: 'singill filletes with a print in the midst & strong pastbords & sowed too open verie flatt; & too bee donn with speede'. 414 (v) was originally in a blue paper cover. Acquired by E. Lowe from R. Rhodes: cf. MS. Mus. Sch. C.44, fol. 99, where they are called 'the redd Bookes I had of Mr. Rhodes', and Lowe's list of contents in 414, fol. 1. In 1682 catalogue, No. 40. Music School A. 4. 38-42. Hake nos. CVIII and CLX.

E.415-8

MSS.Mus.Sch.E.415-8

Four part-books from a set of five, containing 5-part pavaues etc., by Thomas Tomkins, Alfonso Ferrabosco II and others, copied 1641-2 by a variable hand in books which formerly contained 'A Messelania of Madrigales ... of fyve Partes': the leaves on which these were copied were cut out. The parts are i, 'Canto'; ii, 'Conteralto'; iii, 'Tenore'; iv, 'Basso'. One treble is missing. The copyist's numbering is consistent and is used for reference below. The hand of Francis Withy annotated two pavaues by Tomkins as 'Made for J.Withy' (iv, fols.17,25^v) and wrote in iii, fol.31^v, 'Mr. Thos Tomkins Mr. Humphry Withy 1642'.

1 - 8. Pavans.

1. A. Ferrabosco, V. da G. Soc.1, M.B.IX, p.104.
2. Tho. Tomkins.
3. Alfonso Ferrabosco. 'The 4 note Pavan', V. da G. Soc.4, M.B.IX, p.102.
4. T.Tomkins. Copied by a different hand in ii and iii.
5. Alfonso Ferrabosco, V. da G. Soc.3.
6. Nicholson.
7. 'Wm. White'. Correctly attributed to Mico, V. da G. Soc.2 by another hand in iii.
8. 'White', Mico, V. da G. Soc.1.

9 - 13. Anonymous music.

9-11. Pavan, Almane and Coranto. Much corrected in iii, where the leaf was cut out but was replaced by pinning to the stub.

12-13. Pavan, Almane.

14 - 16. Pavane, Almane and Coranto, added later, for consort with 2 Basses. The Coranto was completed on a spare piece of paper in all parts: i, ii, fol.11; iii, fol.12; iv, missing. 1st Bass in iii; '2^o Bassus' in iv.

17. Pavan by R. Browne.

18 - 23. Almenes by Ferrabosco, formerly numbered 33-37; V. da G. Soc. nos.5-10, apparently copied at a different time from preceding and following pieces. 'Finis 1641' after 23 in iv.

24 - 25. Pavaues by T. Tomkins, the second headed '2 Trebles' in iv.

26 - 30. Younge.

26. Pavan.

27-30. Pavan, Almane, Coranta, Saraband. Headings only in iii.

E.415-8.2

MSS.Mus.Sch.E.415-8

- 31 - 41. 4 anonymous suites, Pavan, Alman, Coranta, the second lacking coranta.
- 42 - 45. Pavans by T. Tomkins, Mico, Alfonso Ferrabosco.
42. Tomkins, 'Ut re my fa sol la', 'exa. Mr. T.T.' in i; 'made for J. Withy' in Francis Withy's hand, iv.
43. Tomkins, '9 October 1641'.
44. Myco. V. da G. Soc. no.3.
45. A. Ferrabosco. V. da G. Soc. no.9.
46. Cla. Monteverde: La tra'l sangue. '2nd part' of 'Vattene pur crudel', from II 3^o Libro dei Madrigali, 1592. Not numbered in iii, where 46 is Mico, 5 part Fantaisa, Meyer no.6.
- 47 - 49. Pavanés.
47. Mr. T. Tomkins. Second treble part copied in ii; alto missing. In C mi. Pr. in A mi., M.B.IX p.111.
48. Anon.
49. Alfonso, V. da G. Soc. no.2.
50. Allman by A. Ferrabosco, V. da G. Soc. no.1, copied by a different hand, which had to rule blank leaves in i and iii.

Small upright 4^o, now 29,29,32 and 33 leaves, formerly each 9 gatherings of 4 ruled leaves within end-papers of the same paper. Watermark: Pot, somewhat resembling Heawood 3560, initialled DB. Ruled with 6 staves to a page, marginal ruling in the same ink. Binding white limp vellum. Thonged through the quires. Not in 1682 catalogue. Music School B.4.4-7. Hake no. CXI.

(105)

MS.Mus.Sch.E.428

see with

MS.Mus.Sch.C.78

E. 429

MS. Mus. Sch. E. 429

'Mr. Sylvanus Taylor's Ayres, for two Trebles & a Base'.

25 pieces in D mi., numbered from the second 1-24. Apparently there are 3 pavan suites, separated by 2 fantazias (9 and 16). An extra pavan was added before no.1. Probably in the hand of the composer:

cf. corrections in no.22 on fols. 11, 28, 45, 61 and 77. Edward Lowe wrote 'By Mr. Taylor of All soules' on the first page of each part, and, probably later, wrote the title on the covers. i, 1st treble; ii, 2d treble; iii, base; iv, 2d base; v, basso continuo.

- 1a. Pavan. i, fol.2; ii, fol.19; iii, fol.36; iv, fol.52; v. fol.88.
- 1b - 8. Pavan, Almaine, Aires 1 and 2, Corant, Saraband, Jigge, Bruche. i, fols.3-5; ii, fols.20-22; iii, fols.37-9; iv, fols.53-5; v, fols.69-71. In v, 6 and 7 are marked in pencil '2' and '3'..
- 9. Phantazia. i, fols.5^v-6; ii, fols.22^v-3; iii, fols.39^v-40; iv, fols.55^v-6; v, fols.71^v-2.
- 10 - 15. Pavan, Aires 1-3, Saraband, Bruche. i, fols.6^v-8; ii, fols.23^v-5; iii, fols.40^v-2; iv, fols.56^v-8; v, fols.72^v-4.
- 16. Phantazia. i, fols.8^v-9; ii, fols.25^v-6; iii, fols.42^v-3; iv, fols.68^v-9; v, fols.74^v-5.
- 17 - 24. Pavan, Almaine, Aires 1 and 2, Corants 1 and 2, Aire Bruche. In i, ii, iv and v a different order of playing (17, 18, 21, 19-20, 22-4) was indicated. i, fols. 9^v-12; ii, fols.26^v 9; iii, fols.43^v-6; iv, fols.59^v-62; v, fols.75^v-8.

5 part-books now bound in one volume. Oblong 4^o; each part was written on a quire of 14; one or two leaves were removed from the second half of the quire in all but i. Corrections were pasted on to fols. 7, 20, 28, 45, 61 and 77. Each part has white paper covers and protective leaves. Watermark: Fleur de Lys, slightly resembling Heawood 1786, countermark IA. Ruling: 6 5-lined staves, red marginal ruling. Lowe's no.19. Music School B.4. 34. Hake no. CXXXVI.

